



NATYASHASTRA'S CONTRIBUTIONS TOWARDS ODISSI DANCE

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ABSTRACT

For decades, dramatic theorists found it difficult to develop new theories about Indian aesthetics and dramaturgy that went beyond Bharata's assertions due to the enormous and varied material of Natyashastra. The Natyashastra provides us with a comprehensive and unique theory of theatre that influences South Asian aesthetics. Bharata's theory of audience effect. It is widely acknowledged that the Natyashastra, an ancient Indian dramaturgy book, has given rise to a stable foundation and framework for the advancement of performing arts theory and practice in India. Just as Panini standardized the classical form of Sanskrit language, Bharata's Natyashastra has standardized the classical form of drama. The Natyashastra exhibits the golden, subtle touch of a master author, compiler, and editor throughout. There is no doubt that the work presents a single, cohesive vision and a unifying goal. As declared by Bharata himself, Natyashastra is a text of performance, practice, and experimentation Prayogashastra.

KEYWORDS : Natyashastra, Classical, Odissi, Dance

In the Natyashastra, Prakrita and related native languages are treated in detail with examples. The languages of ancient tribes like the Barbaras, Kiratas, Andhras, Dravidas, Sabaras, Candalar, and so on have been mentioned. As examples of Dhruva melodies, metres, etc., lovely poems of the highest literary calibre have been provided. Numerous of these verses have an inherent appeal that is free of all the linguistic and artistic devices of the later classical era. The portrayal of Rasas, Bhavas, Alankaras, and so on is good. Drama and dance are inextricably linked, and Bharata has honoured dance to the fullest. The architecture, sculpture, mural paintings, and other architectural features of the temples depict the different Abhinayas listed in the text. For each scenario, a fresh set of crafts is used to create a fitting background on stage. The Natyashastra provides thorough instructions on what to wear, how to wear jewellery and clothes, and what items the various characters in a play should use based on their occupation, social standing, cultural customs, etc. There are several Sanskrit texts about dance as well as dance-related chapters in books about sculpting, painting, music, and dramaturgy. The fact that manuscripts can also be found in regional Indian languages is noteworthy. It could even surprise you to hear that they cover both general and specific facets of dance technique, and that they can be found in the languages of Persian and Arabic.

Only a few significant texts, such as the Natyashastra, the Abhinaya Darpana, and the Sangita Ratnakara, were published in the 1950s out of this enormous body of literature and manuscripts. It was inevitable that a great deal more would be subjected to critical analysis and await release. The study of the scriptures pertaining to dance piqued the interest of numerous academics in both India and the West. Numerous performers, particularly those from the West, started devoting their time to learning more about the rich history of classical Indian dance. It was clear from a number of reviews that were published in the 1920s and later that academic had realised the value and necessity of doing a thorough analysis of the texts of Indian dance and theatre.

Bharata declares the triumph of theatre as he concludes his Natyashastra. For several centuries, the Natyashastra held a significant position in the fine arts and had a significant impact on the vocabulary and composition of Indian classical dance and music. The Natyashastra has served as an inspiration for new writings and diverse regional theatrical traditions for almost two millennia. From Guru to Shishya, the dance tradition is passed down through the generations. It is thought that Mahadeva dances the Sabda Nrutya. Tanwa, Kanwa Rishi's son, learned it and passed it on. In the fourth

chapter of the Natya Shastra, Tandava Lakshanam, Bharata talks about the 32 Angaharas and the 108 Karanas. Karana is a dance position created by combining hand and foot movements. In the Bargarh district's Kumbhari village, Sabda Nrutya is practiced. It is thought to be a part of the Odissi dance's Tandava element. Men are the primary performers of the Sabda nrutya. With its intense dancing moves, it calls for strength and agility. It also contains complex facial expressions at the same time in Odissi dance. The dancer may occasionally get into a trance at the end of the performance as a result of the intense and taxing moves.

During the performance, slokas presented to the deity are chanted in addition to the music produced by the instruments. The words "Sabadas," which describe the deity's beauty and bravery, are accompanied with rhythmic noises termed "Ukuta's pata" and Swara, or music. The first of Natyashastra's 108 Karanas, which explain the Tandava positions in Odissi dance. It is utilised for Pushpanjali, the floral sacrifice made to the gods. The Pu papu a hand, on the left, is holding the flowers that will be offered. Agratalasañcara is the rear foot. The back side is grasped in Sannata (Nata). The right big toe of the foot bears the weight of the leg when the right heel is elevated. The head tilts slightly to the right in the Natyashastra's Kara a, Vyav tta Parivartita in Odissi dance. The hands are facing outward with the wrists bent and softly resting on the thighs. The left foot lies flat on the ground with its side facing outward. The right foot is lifted in the kunchita position with the toes touching the floor. Like in the previous karana, the hands are held in ukuta a in the kara a Valitoru of Natyashastra, where both hands form Vyav tta and Parivartita. With her feet flat on the floor in sama, the dancer stands straight. Thighs are in valita and legs are squeezed together. A historical manual on dramatics is called Natyashastra. It has its roots in the Vedas. Although Sage Bharata is credited as the author of this enormous work, many modern vedic scholars think that other authors contributed to Natyashastra. It is thought to have been put together sometime between the second century BC and the second century AD, a span of four centuries.

Despite being written for the general public, the Natyashastra provides a thorough examination of several performing arts facets. It is divided into 36 chapters and contains more than 6,000 verses. Dramatic composition, play structure, stage design, acting, articulations, costumes, rhetoric, dance forms, musical theory, and ways to combine them all into a powerful performance are all covered. It offers a cogent, comprehensive understanding of theatrical arts by fusing theory and practice. Tandava Lakshanam, the fourth chapter

of Natyashastra, is among the most crucial for understanding dance. Bharata explains Tandava Vidhi, or the steps to dancing the Tandava, in this passage. The instructions take the form of lengthy descriptions of the 108 karanas and 32 angaharas, together with instructions on how to use these postures and body movements to create a Tandava performance. According to Natyashastra, there are two types of body movements: major and minor limbs. The minor modulations of these fundamental limb movements are referred to as Charis, Mandalas, and Karanas in Odissi dance. Per the text, each has its own set of guidelines. The Natyashastra explains and elaborates on theatre performance, rather than focusing on philosophical or theoretical issues. With extra chapters on music and audience appreciation, it provides detailed instructions on how dance should be built, makeup application, prop design and construction, arm, foot, eye, and other body movements, ritual practices, audience participation, theatrical competitions, and actor community in Odissi dance. It elaborates on theater's efficacy. The Natyashastra is primarily concerned with stagecraft; it prescribes and inspires Indian dance, music, and literature. It feeds on the mythology of classical India, which was dramatised and presented in the palaces and temples. Bharata has divided body movements into four groups: Karanas, Angaharas, Rechakas and Pindibandas.

The standing poses are known as Sthanaka. Natyashastra describes two kinds of Sthanakas: the six-membered Puru aSthanakas. The degree of knee bending, the separation between the feet, and other characteristics can be used to distinguish amongst Sth nkas. The movement of the limbs below the waist is called chari. There are sixteen different varieties of Chari mentioned in the Natyashastra: k a Chari and Bh Chari. In turn, the Charis is composed of different A ga and Upa ga. The body is divided into A ga and Upa gas by Bharata, who also prescribes Vyayamas for each. Which implies that Ch r excellence comes from training the Angas and Upangas in Odissi dance . The variations of A gas and Up gas are named throughout the explanation of charis, implying that mastery of the A ga and Upa ga movements is a prerequisite for performing Charis in Odissi dance. A dance routine is characterized by chari motions; in fact, charis are the source of all movements. The firing of missiles is accompanied by chari movements, and charis are even said to be used during combat on stage. The chari movements contain all that is involved and projected as Natya; without a chari, Natya cannot function in any way. Features of chari movements in Odissi dance and men below, indicating which should be used for dance pieces, which for fighting (on stage), and which for regular movement. The combination of charis makes different mandalas in Odissi dance.

The attraction of Natyashastra and performing arts for humans stems from "the experience of wonder," which entails being drawn in, submerged, involved, fulfilled, and captivated. The performance arts in Natyashastra have the power to temporarily suspend man from his ordinary world and transport him into a wonder-filled parallel reality where he experiences and reflects on spiritual and moral concepts. The beauty of the art in this realm elevates man towards the goals of Dharma (righteous living, virtues, duties, right versus wrong, responsibilities, and correct living). Notable works by Abhinavagupta include his Advaita Vedanta treatises and a commentary on the Bhagavad Gita in which he discusses Natyashastra's aesthetics.

Even while the Natyashastra mentions theatre, it really covers all artistic mediums. In actuality, the scripture asserts that all information, skill, tradition, art, technique, and action may be discovered in Natyashastra. The discussion of theatrical arts was notably motivated by the fact that, within the framework of ancient India, play was seen as the most comprehensive form

of artistic expression. Moreover, the arts of poetry, dance, music, drama, and even painting, sculpture, and architecture were not seen as distinct and individualistic streams of art forms at the time the Natyashastra was composed. It was a comprehensive artistic vision that gave rise to multiplicity. Through the development of the senses and their perceptions, all artistic manifestations were seen as promoting beauty and offering pleasure and instruction at the same time. Drama at the period aimed to teach people the right way to live, the ideal way to conduct and live, so that they may become better human beings and achieve mokshya, or salvation.

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